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Gervinus on Handel and Shakespeare.

From Ferdinand Hiller's Letters to the "Kölnische Zeitung."

May I ask permission to offer some observations on Gervinus's last book, *Handel and Shakespeare*, though that interesting work has already found an enthusiastic panegyrist in your paper? No musician should neglect reading it, since he will find nowhere else such abundant opportunities for experiencing delight, for feeling angry, for indulging in reflections, for being convinced and agreeing, and for passionately denying. Grand views, petty omissions, firmly based conclusions, and inward discrepancies, alternate with each other—it would be necessary to write another book to do justice, in a certain sense, to this one. This is what I am certainly not able to do, and if I venture to adopt, in reference to a man like Gervinus, a style of language which scarcely becomes me, I am fortified by the consciousness of feeling as a perfect *layman* in the history and the aesthetics of musical art, a fact to which Gervinus ascribes so high a significance in the case of that art.

The author commences with the subject of music, and its origin. *Tone* is, according to him, "the object of imitation" for musical art. Ought we not rather to regard tone as the *material* with which music works? But, by tone, Gervinus understands, as we shall presently see, not acoustically measured tone, but absolute sound (*Schall und Klang*), and, above all, the accent of the feelings in the discourse.

The period when man possibly worked his way from scarcely articulated emotional sounds to speech, and to song, has always afforded an opportunity for all sorts of hypotheses. Did he, as Lucretius and Gervinus assume, learn anything from singing-birds? Decidedly not—nothing that led to *song*, which, more than aught else should express human feelings—we should much rather seek in the imitation of song the origin of instrumental virtuosity. One of the oldest records of mankind speaks of instrumental music, which is so strongly impugned by Gervinus. In the fourth chapter of the first Book of Moses we read: "And his brother's name was Jubal; he was the father of all such as handle the harp and organ." In what grey antiquity are the fathers of those who compose our orchestras lost! It is a pity that the *further*, properly speaking, of the race was not worth much!

Man himself is the most perfectly constructed singing-bird, and the throat of no nightingale can be compared with that of a Sontag or of a Malibran. A question of far greater importance, however, would be whether an antediluvian "Jodeler" required a "*Schnadahupferl*," on which to compose his songs, and whether he invented the words and the tones at the same moment, or whether, like the lark, he poured forth his voice freely over hill and dale. If the last was possible (Prof. Vogl must be consulted on the point), we obtain for music an absolute basis, which no philosophy and no aesthetics can overthrow.

For Gervinus, however, "emphasis is the mother of language;" on the mediæval maxim: "*accentus mater musices*," reposes, he asserts, "the entire system of musical aesthetics." He proceeds to explain at length, in the most eloquent manner, how the strongly accentuated and vividly modulated delivery of a speaker contains in itself a kind of music, and, hence, that music has not really to invent anything new, but merely to master the current emotions in speech, in order to attain its ends. To meet the objection that, in this manner, musical art could attain only to recitative, but never to a rounded melody, far less to a piece of musical composition, he has first

recourse to the history of musical art, commencing with the music of the Greeks.—The Greeks! what artist's heart does not beat more strongly on hearing that name! And what Gervinus says so beautifully about the way in which their life has permeated art, and about the mutually permeating life of their arts, fills one with yearning, and almost with sadness. Will there ever arise another public in the world such as the public of Athens probably was? Hardly, for some time—neither in Germany, France, England, or anywhere else. With regard to art, the civilized peoples of the world at present, widely separated as they are from each other, are united in one homogeneous nation—that of snobbism.

What the learned author says of the music of the Greeks is, it is true, in many of the details, incomprehensible to the musician, but amounts to what we have been taught from our youth upwards: that their music can be conceived only in combination with their poetry, round which it twined, as the ivy twines round the oak. Who would doubt that the most elevated poetry, with its rich rhythms strengthened by beautiful tones, produced the most extraordinary effect upon the people from whose genius it sprang? But what is gone is gone; we willingly believe in it, but we cannot picture it. Our recitative, which, it is true, owes its origin to the attempt to revive Greek music, has, leaving out of consideration many other details, for its basis, *harmony*, with which the Ancients were not acquainted. Gervinus, who assigns a high position to recitative, appears to overlook the enormous importance of this one of its factors, when he ascribes the grand effects of recitative to the purely declamatory part of it, or at least asserts that it can attain such effects without extraneous means.

Supported by new and important historical researches (above all by those of the learned Ambros), Gervinus gives us a summary of the development of part-song in the Middle Ages—the summary being interspersed with extremely clever reflections—and dedicates a hymn of the most deserved admiration to Palestrina, when he comes to that composer. Yet this is precisely where we reach a point at which the basis of the author's system of musical aesthetics proves insufficient. We will assume that the separate voices in the works of the old Roman school sang not only simply, nobly and expressively, but in the closest connection with the accent of the words, yet with this their pure, grand effect had nothing to do. That effect is to be sought in the wonderful manner in which the different parts flow into each other, in the mystically sublime and passionless harmonies which they form, in the expression of the Eternal and endless resulting from this succession of sounds, without a division, and perfectly unattainable by single strains, however full of soul and profundity. The words of the text, when sung, are even for the best Latin scholars, mostly unintelligible, as each voice sings different ones. If we make ourselves acquainted with them, we shall feel their influence only in the most general features of the composition. If Gervinus succeeded in building up dramatic music, then in course of development, entirely upon his theory of accent, he would have to leave on one side a whole separate branch of art, complete in itself, and of which Palestrina must be regarded as the highest representative. But this cannot very well be done.

We come to the folk's song, to which an interesting section is devoted. Its age, its application, and employment are discussed, the magnificence of its melody is extolled, and the author then makes the assertion: "The movement of the feelings is the generating and creative power in melody as in all music." Here then we have the

confession that a musical thought can flow freely from the soul of an inspired composer; but, with an interrupted cadence, the author quickly modulates back again to the *words*, and concludes with "melody that has grown out of natural emphasis" instead of the primitively generated melody. "A single strophe in a folk's song once put him on the track of the intellectual foundation of music." This is doubly interesting, for nothing is less calculated to prove his views than this very thing—folk's song. The same folk's melody serves not only for the various strophes of the same song, but serves in its entirety for different songs. The separate words in the latter are accentuated with tolerable grammatical correctness, but those most insignificant in sense have frequently the greatest stress. With the more delicate accent of feeling, such as art-music offers, it is exceedingly unusual to meet. What strikes us as so charming and precious in beautiful, genuine folk's melodies is precisely the freshness of the musical thought, that appears to have gushed forth like a mountain spring. If not produced *before* the verse to which—as is still at the present day the case with the Italian *improvisatori*—it might then serve as a kind of metrical guide, it was probably produced at the same time. *To, or from* it, certainly in exceptional cases alone.

The course of development through which, as we know, the branches of dramatic music (opera and oratorio) passed, and the progress of instrumental accompaniment and of instrumental music form the matter of the following sections. As the author does not make the slightest pretension to give us his own historical researches, but simply to deduce results for his ideas from what has already been achieved, it must be my task to reproduce, in a compressed shape, these ideas of his at this important point. The perfected imitation, then, of the sounds expressing our feelings furnishes the material by which music is enabled to perform what it has to do, namely, to represent artistically the endless world of those feelings. But it is only by words that it obtains sense and significance; separated from them, it becomes purely formal. Instrumental music can aid in augmenting the capability of expression possessed by words when sung—but purely instrumental music finds no justification before æsthetic reason; it can, at most, only possess a technical interest for musicians and connoisseurs. Handel is the composer who has fulfilled all the requirements of musical art more completely than any other. No other has produced so much that is profound, beautiful, and perfect, as he. All the aesthetics of musical art may be developed from him; from him may examples be drawn of all that musical art can do, and ought to do. This, unless I am mistaken, is the quintessence of all the views propounded by Gervinus.

Many objections may, I think, be raised to this. Above all, it must again be asserted that man received from Nature the gift and the impulse to express himself musically, without being urged thereto by words, and without leaning on them for support. We sing as loudly as our throat permits, and with our whole soul, because our soul yearns, and our throat is formed to sing. Thus the first place in man's love will always be assigned to vocal music, not because, borne by the words, it creates, as it were, a body, for impalpable feelings, but because in it the beautiful world of tune is opened up to us by that organ which, being a piece of ourselves, moves us more sympathetically than any other. This joy in the shapes of the world of tune, as such, the shuddering paroxysms, perhaps never to be explained, of emotion, of lofty feeling, and of ecstasy, into which they plunge us, constitute the foundations

* Translated for the London Musical World.

of our relations to that world. The musically Beautiful affects us, as such, as that clever writer, Dr. Hanslick, has admirably put it in his much discussed work, though he has not, perhaps, done full justice to the capability of expression possessed by musical art. Let any one observe, without prejudice, himself and others. Whether we listen to the naive folk's song, or whether Handel's "Hallelujah," borne upwards on a thousand voices, greets our ears, it is, in the first place, the charm of a melodic bud, scarcely opened, and, in the latter, the power and magnificence of the united elements of the entire world of tone, that charms or inspires us. That in the one instance we have to do with a simple swain's sweetheart, and in the other with the Kingdom of Heaven, has no share in the first, immediate, impression produced on us; that impression is purely musical in its nature, and would not fail to make itself felt, even if we did not, or could not, understand the words.

(To be continued).

Christine Nilsson in Paris.

BY PARKE GODWIN.

[Correspondence of the Evening Post.]

Paris, March 25, 1869.

There has been a little musical war here, not so violent as that which formerly raged between the Gluckites and the Piccinists, when the two schools of German and Italian music were struggling for the ascendancy, but very much of the same nature. The French, I must premise, are not originally a musical people, that is, in the sense in which the Italians and Germans, and even the Spaniards, are musical. If they were, that most stupendous of all architectural abortions, intended as the world's consummate temple of music, the new opera house, would not be permitted to cumber the ground for a week. Mr. Hausmann, who pulls down whole blocks of buildings with the facility of a monsoon, would have demolished it long since. If they were, the lateral facades of that edifice, adorned with busts and medallions of the great composers, would not have exhibited so few French names in the midst of so many that are either German or Italian. Boieldieu, Halévy, Hérold and Auber are almost the only immortals that the French have to put beside the Pergoleses, the Cimarosas, the Rossinis, the Bellinis, the Haydns, the Bachs, the Mozarts, the Meyerbeers, the Mendelssohns and the Beethovens of other nations.

In consequence of this want of an original aptitude for music, it has become very much a matter of mere fashion. The enormous afflux of strangers in Paris, who come hither mainly to be amused, and who spend money lavishly on all forms of amusement, naturally attracts also a swarm of performers and artists, who consider a Parisian success as the final *cachet* of eminence, as a passport to success everywhere else. Jenny Lind, who had as much respect for herself as a woman as she had of veneration for her art, never would consent to submit her claims to so incompetent a tribunal. She never sang in Paris, and nevertheless managed to achieve a tolerable fame in the world. Few artists, however, can afford to be as independent as Jenny Lind was, and therefore they are compelled to go through the ordeal of a Parisian judgment. If they fail in it, they fancy themselves relegated forever to the lower ranks of the profession, if not wholly excluded from it; while success in it is regarded as the very stamp and signet of an unchallengeable excellence. Of course there is an immense strife for this so potent matriculation, and no end of rivalries and combats and intrigues among the candidates for its prizes and awards. "God grant me," says Victor Hugo, in one of his Prefaces, "proper repentance for having exposed the virgin obscurity of my name and person to the snares and squalls and tempests of the theatre, and above all to the wretched broils of the *coulisses*; for having entered into that most fitful, foggy, stormy atmosphere, where ignorance dogmatizes, where envy hisses, where cabal reigns or crawls, where the probity of talent is so often

unrecognized, where the noble candor of genius is so generally displaced, where mediocrity triumphs by reducing superiority to its own level; in short, where there are so many little men for one great man, so many nullities for each Talma, so many myrmidons for each Achilles." Hugo has had no reason to be displeased with his own career as a dramatist, and his description is, on that account, all the more trustworthy and sincere.

The young Swedish singer, Miss Nilsson, has just gone through one of these periodical Parisian flurries of jealousy and intrigue, and as she proposes visiting the United States soon, it may perhaps entertain your readers to have some account of the affair. Miss Nilsson, being from the North, as you are aware, and a perfectly simple-hearted and pure-minded young woman, does not so readily appeal to the French imagination, as a more sprightly, coquettish and easy-going child of the South would. She is as severe in her personal deportment as she is conscientious in her practice of her art. For several years she was permitted to sing here, at the Lyrique, a minor establishment, without attracting much attention from the native public. Her exquisite and flexible voice was admired, and the genuineness of her acting admitted; but she was nevertheless kept in second parts, while Mme. Carvalho took the first. The decided success, however, she won in London last June (where, you may remember, she, our own Kellogg, and Tietjens, entered the lists against Patti and Lucca) brought her more prominently forward in Paris. She was engaged for the Grand Opera, and her performances during the summer of the part of *Ophelia*, in a very poor opera called "Hamlet," secured her the leading place for the winter. *Ophelia* was so genuine and beautiful a creation that the most cynical of the critics were compelled to confess its merits, while the public thronged the parterres and the boxes. It was an unquestionable success, but not, I think, a success which amounted to an enthusiasm. The Americans, Germans and English went a little wild perhaps; but the French admiration was rather tepid than fervent—an approval extorted by undeniable merit more than a spontaneous outbursting delight.

In this state of feeling, it was determined by the management to bring out the opera of *Faust*, and to assign the part of *Margaret* to Nilsson. The opera had already been performed at the Lyrique, where Mme. Carvalho had produced a very favorable impression by her rendering of the principal female figure; and Nilsson, with a delicacy and generosity that is characteristic of her, offered to leave the part to her predecessor. But this the management would not listen to, and she accordingly undertook the rather ungrateful task of appearing in a part of which another had already formed the ideal in the public mind. She undertook it, however, as she does everything, with a determination to give it her own way—after the models that her own artistic genius and instincts might dictate, and not the accepted formulas. A careful student of German literature, she strove to realize the conception which Goethe had in his own mind, that of a pure, artless, simple, unsophisticated German girl, suddenly dazzled and seduced into crime, and then abandoning herself to a remorseless remorse and despair; and she has done it with a wonderful truthfulness of general form as well as of fidelity in detail. In person, expression, mien, dress, everything, she seems as if she had just stepped out of one of Ary Scheffer's pictures or of Kaulbach's drawings. She is the impersonation of unsuspecting purity—guileless, sweet, candid, modest and self-restrained—but with a tinge, perhaps, of melancholy in her face and bearing, as if the gentle mirror of her soul already reflected the dark shadows of evil gathering about her, and soon to wrap her away in storm and darkness and death.

I know not whether the French have been taught to believe that Margaret was an alert city maiden with the manners of a soubrette, or of a Parisian shop-girl; but this conception of the character did not please them. They accused Nilsson of coldness, of want of animation, of monotony of tone; in short, of nothing less than a

signal failure. One of the more brutal critics went so far as to announce her *debut* in it as "a splendid triumph—for Mme. Carvalho." Another intimated that she ought to be withdrawn after so tame and lifeless a performance. Even the ordinarily stately and dignified *Revue des Deux Mondes* lent itself to the task of depreciation and found fault with her voice (which is incomparably fine) as well as with her general realization of the role. But the verdict was by no means unanimous. Theophile Gautier of the *Journal Officiel*, one of the most competent judges, was extremely eulogistic, and M. Ernest Freydeau, of the *Revue Nationale*, than whom there is no more capable and independent writer, battled manfully in her behalf. The latter, indeed, has written an eloquent and discriminating appreciation of her genius, which I will translate and send you as soon as it appears. All the Germans and Americans, and many of the English—all those, indeed, of every nation who appreciate the original creation of Goethe—upheld and applauded the rendering of the young Swede. Their opinion was expressed by the critic of *Galvani*, who averred that although he had seen every prominent singer in Europe, who had essayed the part, Nilsson alone had reached the spiritual and lovely conception of the poet. This has, at length, become the settled judgment, and a consequence of the little uproar has been, that for all the remaining nights of her engagement—twenty or more—not a box, not a stall, hardly a place to stand upon, is to be had for love or money, while Nilsson is in such demand for private concerts that she has scarcely a night to herself or for rest. A complete triumph over prejudice, ignorance and rivalry has never been achieved by an artist.

While I am speaking of the subject of Art, will you allow me, by the way, to commend to your readers a new publication devoted to the general subject—*La Revue Internationale*—which promises a more intelligent, disinterested and independent consideration of the subject than is commonly found in that class of magazines.

Music in the Public Schools of Boston.

REPORT OF THE COMMITTEE ON MUSIC.

(Concluded from page 14.)

The account of the nature, manner and extent of popular musical instruction in Bavaria (the country in which Mr. Eichberg received his own early musical education) is so full and so interesting that we copy it entire:

"In no part of Germany," says Mr. Eichberg, "does music receive more attention than in Bavaria and in Bavarian schools. By Royal decree, dated 29th September, 1866, concerning the education of teachers, their musical studies are fixed as follows:

FIRST COURSE.

(A) *Singing*.—General rules for the cultivation of the voice, breathing, position of mouth and body. Practice of major and minor scales, general musical theory, practice of intervals and singing of short songs within the diatonic scale.

(B) *Piano*.—Knowledge of the key board, notes and measures, five notes finger exercises, easy major and minor scales.

Books to be used.—*Piano Method*, by Wohlfahrt, Part I.; finger exercises by A. Schmitt, one hundred exercises by Czerny and Enkhausen's first Beginning.

(C) *Violin Playing*.—Position of the body. Practice of scales and intervals.

Book used.—Hohmann's Violin School, Part 1.

SECOND COURSE.

(A) *Singing*.—Practice of more difficult intervals. Use of accidents. Singing of two-part songs for soprano and alto. Attention to be given to correct breathing.

(B) *Piano*.—More difficult scales in two octaves, continuation of Czerny's one hundred exercises and Wohlfahrt's Piano method.—Sonatas by Mozart and Haydn.

(C) *Violin*.—All the scales in Hohmann II.

(D) *Harmony*.—Intervals. Theory of consonances and dissonances. Major and minor triads and connection of the same. Playing the perfect cadences by heart, in every way.

THIRD COURSE.

(A) *Singing*.—The preceding exercises have en-

bled the pupils (unless hindered by mutation of voice) to assist in the church choirs.

"For Catholic institutions the practice of easy Latin or German masses is required; for Protestant institutions, the practice of easy motets by Rink or Drobisch, as also the chorals of moderate difficulty from the Bavarian Church Melody Book, by Zahn."

(B) *Piano*.—Practice of Bertini, op. 29. Running passages by Czerny. Sonatas by Haydn, Clementi and Mozart. Four hand exercises by Bertini.

(C) *Organ*.—Explanation of the pedals and the various stops. Practice of simple cadences.

Book used.—Rink's first three months on the organ.

(D) *Violin*.—Progressive practice of exercises and duets. Hohmann's Book III. Practice of violin—parts from works by Michael Haydn, Mozart and others.

(E) *Harmony*.—Inversion of triads and their connection with triads. Chords of Seventh. Book used, Foerster's Examples I. The conducting of church music being among the duties of school teachers, pupils of the preparing school should now get acquainted with the use and nature of the several stringed and wind instruments, as afterwards, when in the seminary, but little time can be given for this purpose. Nevertheless the study of these instruments is not obligatory on the pupils.

"The plan of lessons for the Preparing School is as follows:

COURSE I. AND II.

Religious Instruction.....	3 hours per week.
German Language.....	6 " "
Arithmetic.....	4 " "
Geography.....	2 " "
History.....	2 " "
Natural History.....	2 " "
Calligraphy.....	2 " "
Drawing.....	2 " "
Music.....	6 " "

29

"Religious Instruction, the study of the German Language, of Arithmetic and of Music are considered the principal branches, insufficient progress in either of which entails with it the repetition of the course. But if insufficiency in music is owing to lack of talent and not of industry, no repetition of the course is necessary.

PART II.

SEMINARIES FOR TEACHERS.

Chapter 10.—Music.

COURSE I.

"(A) *Singing*. (a) *Catholic Seminaries*.—Theory of choral singing. Practice of Psalm melodies, antiphonies, and other Church songs. Practice of one-part chorals, with the organ accompaniment played by the student.

(b) *Protestant Seminaries*.—Learning by heart of chorals, from the Bavarian Choral Book for the Protestant Church. Zahn's harmonization of chorals, for male voices; also, the four-part songs, by J. Rietz.

(B) *Piano*.—School of velocity, by Czerny. Organ lessons to be prepared on the piano.

(C) *Organ*.—Review of the lessons from the preparing school. Use of pedals. Preludes by Rink and others. Protestants to practice the whole of the Bavarian Melody-Book, as also preludes, by Herzog and Ett.

(D) *Violin*.—Hohmann, Book IV. Review of previous studies. Practice in orchestra playing.

(E) *Harmony*.—Theory of connected chords of the seventh and their inversions. Prolongations, their inversions. Organ-point. Playing of figured basses. Förster's Examples B, II. and III.

COURSE II.

"(A) *Singing*.—*Protestant Seminaries*.—Church Songs of the 16th and 17th centuries by Zahn. Volks-Klaenge, for male voices, by Erk. Sacred choruses, for male voices, by W. Greef.

(B) *Piano*.—To be considered as a preparatory study for the organ. The more advanced students to practice sonatas by Beethoven, and Clementi's Gradus ad Parnassum.

(C) *Organ*.—*Protestant Seminaries*.—J. S. Bach's chorals, for four mixed parts, as preparation for the more difficult preludes. Study of the longer preludes and chorals, by Herzog and Ett. Extemporaneous preludes. System of ancient tonalities.

(D) *Violin*.—Hohmann, Part V. By diligent practice the student ought to acquire the capability of playing the first violin part of orchestral works, by Haydn and Mozart, correctly.

(E) *Harmony*.—Theory of modulations, demon-

strated by the student, both in writing and at the piano. Four-part harmonization of chorals, or other given subjects. The study of the other instruments, without being obligatory, is advisable. The most advanced students are to practice orchestra playing once a week. The practice of so-called brass music is forbidden.

"Religious Instruction, German Language, Arithmetic, Mathematics, Theory of Teaching and Music are to be considered the principal branches; the other branches secondary.

"The following is the division of hours in the Royal Bavarian Seminaries for Teachers, both courses being equal:

Religious Instruction.....	3 hours per week.
German Language.....	4 " "
Arithmetic and Mathematics.....	3 " "
Geography.....	2 " "
History.....	1 " "
Natural History.....	2 " "
Science of Teaching.....	5 " "
Natural Philosophy.....	2 " "
Drawing.....	2 " "
Music.....	6 " "

Total.....30 " "

"The following is a schedule, to be filled up at the annual examinations:

Natural Disposition.	Moral Conduct.
I. Very great.	Very praiseworthy.
II. Great.	Praiseworthy.
III. Sufficient.	Satisfactory.
IV. Little.	Not free from blame.
Industry.	Progress.
I. Very great.	Very great.
II. Great.	Great.
III. Satisfactory.	Satisfactory.
IV. Unsatisfactory.	Unsatisfactory.

"According to Section 75, students applying for situations as school teachers, must have received at least No. III. for their musical qualifications.

[The mode of ascertaining the standing of the candidates in their studies must be necessarily omitted here.

"In all the Bavarian cities where school seminaries are established there exist, as branch establishments, Public Music Schools, where the seminarists receive their musical instruction. These music schools are, like the seminaries, under the supervision of the Director of Public Instruction in Munich, and an annual sum is provided by the Budget for their maintenance. The Royal Music School in Würzburg is the oldest of these institutions, having been founded on the 18th of April, 1804, since which date it has given a sound musical instruction to countless school-teachers, and in consequence has vastly advanced the cause of music in Bavaria. Although designed at first as a branch to the Würzburg Seminary, it has long since outgrown these limits, and has become one of the most prominent of German Musical High Schools, from which numbers of eminent men have graduated in succession. The founder and first Director was the celebrated Dr. Joseph Fröhlich, Professor of Aesthetics, at the Würzburg University, one of the profoundest musical theorists of the century. After his death, in 1862, he was succeeded by the present Director, Mr. T. G. Bratsch, to whose kindness I owe a host of interesting facts concerning the good work that is being done in the Bavarian schools.

"In these schools singing is not merely tolerated, but forms a principal part in the common-school education. Pupils are not permitted to show a listless, indifferent manner at their music lessons, but are made to understand that this branch of education is considered by the school authorities as equally important with the 'three R's,' as we call them. Select voices from the public schools are occasionally allowed to join the seminarists in the performance of some important musical work, such as cantatas and oratorios;—and I have before me the programmes of Pier-son's oratorio, 'Jerusalem,' and Spohr's oratorio, 'Our Saviour's Last Moments,' performed solely by the seminarists and select pupils of the public schools, including solo parts, choruses and the full orchestra.

"Such results speak for themselves, and to the honor of the venerable music school which brought all this about.

"I was present, by invitation, at the musical examination of aspirants to the seminary, and when it is taken into consideration that it comprised singing, organ-playing, violin and piano, some short-comings in any of these branches will not be wondered at. The choral and orchestral forces of the music schools (composed as above stated of seminarists and pupils of the public schools), meet, assisted by the music teachers, twice a week for the practice of oratorios and symphonies. The public are admitted to these

exercises without charge or any formality whatsoever. The exercises are conducted alternately by the most advanced students, under the supervision of Mr. Bratsch.

"No musical text-books are in use in Bavarian schools, but the teacher uses the blackboard for the theoretical instruction; and for choral practice, in addition to the publications of L. Erk and Greef, selections from cantatas, motets or masses within their reach."

"The course of my investigations," adds Mr. Eichberg, "led me to visit other of the principal cities in Germany and elsewhere, but the results of my observations are not of sufficient importance to be added to this already lengthy report."

In conclusion Mr. Eichberg calls the attention of the Committee to some points of interest, of a practical nature, suggested by his observations and experience during his visit, in regard to one of which, as bearing upon the interests of the branch of instruction under his immediate charge in the Girls' High and Normal School in this city, we quote from his report in full.

"It is the opinion of the most experienced class-teachers in Europe that, to make the lessons successful, the classes must be so limited in numbers as to enable the teacher to get acquainted with each pupil's voice, ear and musical disposition. This is not possible if the class number more than sixty to seventy pupils. No music-teacher can effectively control the progress of larger classes, and without it the results obtained must always be more or less superficial. It happens in all such large classes that the pupils sitting far from the teacher benefit little or nothing from his observations, partly because he cannot hear them sing, and partly from a fact known to all-class-teachers, that no pupils will give a live interest to musical studies unless they feel themselves under the constant control of the teacher. If in addition to large numbers, the music-room should happen to be ill-ventilated, drowsiness will quickly take the place of that close attention without which no kind of lessons can be truly successful. In the High School department, which has been placed under the writer's direct supervision as to musical instruction, a strict limitation of the size of the classes is of urgent necessity.

"It is the desire of the Music Committee that the graduates of the Boston Girls' High and Normal School, if called upon to teach in the schools, shall also be able to effectively assist the special music teacher in his duties by rehearsing the lessons with the pupils. In consequence of this the pupils of the aforesaid school ought, in addition to their theoretical lessons and choral practice, to become acquainted with the best method of cultivation of their voice; they must learn how to use the different registers, to connect them, to beware of faulty emission of tones. In a class numbering one hundred and sixty to one hundred and seventy-four young ladies most of this cannot be done, as the teacher is prevented from ever hearing them singly. Although the writer's efforts have often been kindly acknowledged by the chairman and members of the honorable committee, yet he feels that the above stated reasons prevent him from doing all that ought to be done and that could be done if the classes were properly limited."

The following is a list of the works selected by Mr. Eichberg, in Europe, having a bearing upon public musical instruction, which is added in the Appendix to his Report.

1. Dr. E. Fischer. On Singing and Instruction in Singing.
2. E. Richter. Directions for Instruction in Singing in the Public Schools.
3. J. G. Lehmann. Fundamental Principles for a Methodical Instruction in Singing in the Public Schools.
4. Dr. Heinrich Hoeser. On Organs of the Human Voice, their Cultivation, etc.
5. Benedict Widmann. Singing Method for Male and Female Pupils.
6. Benedict Widmann. Preparatory Instruction in Singing; Practical Guide for singing by Rote.
7. Benedict Widmann. Elementary Course of singing after a Rational Method.
8. Henry Bellermann. Rudiments of Music.
9. C. H. Voigt. Popular Refrains (two numbers).
10. Richard Wüerst. Guide for Rudimentary Musical Theory.
11. H. K. Breidenstein. Practical Singing School, in five books (five numbers).
12. E. Kuhn. Thirty-two three part Juvenile Songs.
13. A. Todt. Song-Book for the High Male and Female Schools (two numbers).
14. The Education of School Teachers (Royal Bavarian Order, Sept. 29, 1866).
15. Ludwig Erk. Chronological List of Musical and Literary Works.

16. Ludwig Erk. Hundred School Songs (three numbers).
17. Ludwig Erk. German Song Garden, collection of one, two, three and four part songs for Female Schools (two numbers).
18. Erk Brothers and W. Greef. Singers' Grove Collection of Songs (three numbers).
19. Erk Brothers and W. Greef. Collection of one and two part songs (three books).
20. Erk Brothers and W. Greef. Liederkrantz (three books).
21. Erk Brothers and W. Greef. Singing Birds (six numbers).
22. Erk Brothers. Merry Songs for mixed voices (two books).
23. Ludwig Erk. Treasure of German Song.
24. Erk Brothers and W. Greef. Siena, choral and other Sacred Songs (two numbers).
25. Ludwig Erk. Song Blossoms for mixed voices (five numbers).
26. Cherubini. Three-part Song, "Blanche of Provence," with accompaniment of organ.
27. A. Rubinstein. The Water Fairy,—Female Chorus with alto solo.
28. Franz Liszt. Christmas Carol, for three female voices.
29. H. Marschner. Five three-part Songs.
30. Robert Schumann. Three-part Song (No. 2).
31. Ferd. Hiller. Eight Songs for three female voices (No. 2).
32. M. Hauptmann. Twelve canons for three soprano voices (two books).
33. Radecke. Evening Bells—Duet with female chorus.
34. Radecke. Three Terzets, without accompaniment.
35. Reissiger. Three hymns for three parts.
36. J. Stern. Fairy Questions.
37. R. Eisner. Terzett "Spring's Blue Ribbon."
38. R. Eisner. Sweet Airs Awakening.
39. B. Klein. Six Terzets.

All the above-named works, together with Mr. Eichberg's report, have been placed in the hands of the Music Committee, and are now in the custody of the City Auditor for future reference and use.

Rossini's Messe Solennelle.

(From the Pall Mall Gazette.)

With the half-affected modesty peculiar to him, Rossini called his latest work *petite*. The term will not hold. Neither in dimensions nor in character is the *Messe Solennelle* a little thing. In sacred music it is its author's masterpiece. Written at Passy in 1863, this work was first performed on March 13, 1864, at the house of Count Pillet-Will, before an invited audience of some 250 persons. The Sisters Marchisio, Signor Gardoni, and Signor Agnesi were soloists, the Conservatoire pupils acted as chorus; MM. Mathias, Peruzzi (pianofortes) and Lavignac (harmonium) accompanied, and M. Jules Cohen conducted. A lively writer in *Le Figaro* gives us a glimpse of the banker's salon while the performance is taking place. We see Rossini turning over for M. Mathias, with Carlotta Marchisio on his right, and her sister Barbara on his left. In a corner sits Auber, calmly listening, and whenever the music ceases, chatting with Mario, who stands leaning upon the back of his chair. Meyerbeer is near Rossini, applauding with vigor, moving restlessly upon his seat, "like St. Lawrence upon his gridiron," and once jumping up to embrace the hero of the occasion; while behind him Duprez shows what are called *son torse d'Hercule et sa face Rubaisienne*. The work, as then performed, had a success great enough to bring upon Rossini one of his rare fits of industry, and he promptly scored it for full orchestra. Why he did not publish it is hard to tell. Assuredly nobody has benefited by the delay, save, perhaps, Mme. Rossini, whose sale of the Mass to M. Strakosch quickly followed her husband's death.

From the *Stabat* to the *Messe Solennelle* is a long stride in the direction of orthodox religious music. Rossini once told Ferdinand Hiller that he wrote the former *mezzo serio*, and never intended it for public use. However this may have been, we know that just then the master had not forgotten his old vocation. There is truth in the familiar criticism that he introduced the theatre to the sanctuary. His *Mother of Sorrows* weeps in the glare of footlights before a property cross. The man must be bold who would now say a word against the *Stabat* as music, but as religious music it is safe to assert that the religious element is in great part wanting. Happily Rossini did not pass away without showing himself able to supply this lacking feature. In nothing is the *Messe Solennelle* so remarkable as in the sacred dignity of style to which it here and there attains. While permitting us to recognize the master with whom every-

body is familiar, it shows him partially clad in the sober garments of a Church composer. With undoubted Rossinianism is mixed up that which we did not before know to be Rossinian at all. The latter is a genuine surprise, and almost justifies Paris for raving about one particular fugue as though no such thing had ever before been written. It is strange, indeed, to see the man whose early breaking away from contrapuntal studies foreshadowed the character of his music, and who lived to flood the world with melody, at the last producing a work rich in scientific devices. The composer of *Semiramide* and *Cenerentola* a writer of fugues and double canons!—such is the revelation of the *Messe Solennelle*. At least one good result will follow. Those who say Rossini was a mere maker of tunes from necessity rather than from choice must forever hold their peace. To such detractors *Guillaume Tell* and the *Stabat* were severe blows. The Mass completes what those works began. It proves that had Rossini chosen he might have taken his place with the greatest scholastic writers. The proof comes late, and its cogency may lie more in the advance shown than in the point reached, but the question of ability is settled. We have already intimated that a good deal of the Mass is in its composer's familiar style. Yet even here, certain exceptions apart, we recognize unusual elevation and dignity, while the entire work shows that, at seventy-two, Rossini made a serious effort to write music worthy of the highest object to which music can be applied. As now published the Mass consists of fourteen numbers, including an "O Salutaris" not heard at the first performance, having since been made part of the work. With the instinct of an operatic composer, Rossini has freely used the solo voices. Out of thirteen vocal numbers six are devoted exclusively to them, and they are also largely employed in conjunction with the chorus. Few will complain of this, since it answers concert-room purposes not less than it increases effect. As a work of constructive skill the Mass has at least one fault. Like Mendelssohn's *St. Paul*, it begins in one key and ends in another. Apart from this, the general design is excellent, and its carrying out is marked by novel features of a special value.

The "Kyrie" (A minor), divided into two parts after a common fashion, begins with eight bars of instrumental prelude, chiefly remarkable for an agitated bass, which is a striking feature of the number. The voices enter successively in imitation, but the contrapuntal character of the opening bars is not sustained, and we soon recognize the sensuous harmonist of the *Stabat*. The movement, however, is extremely interesting, and, sung *sotto voce* nearly throughout, has an impressive effect. In the "Christe" (C minor) Rossini altogether changes his style. It is a short double canon on the octave for voices alone, such as might have been written by the most facile of early Italian masters. Noting its ingenuity and the easy flow of its parts, one would imagine the composer had devoted years to musical scholasticism. This finished, the "Kyrie" is resumed in C major, with an amplification in A major, in which key it ends. The six numbers of the "Gloria" make one complete design admirable in its unity. A brief, vigorous, and broadly harmonized *allegro* (F major) proclaims "Gloria in excelsis Deo," and is followed by an *andantino* of peculiar construction, because built almost wholly upon alternate tonic and subdominant chords, which pass by abrupt modulations from key to key. The effect is strange and somewhat forced. It is such, in fact, as we should have looked for in a work by M. Gounod rather than in one by Rossini. But the master reasserts himself in the "Gratias" (A major), a trio for contralto, tenor, and bass. A melody of true Rossinian beauty is given out by the last-named voice and successively taken up by the others. Repeated in full harmony, it yields place to a second subject not less marked by elegant treatment. That this number will have an immense popularity we do not doubt, nor will we say that it does not deserve popularity even as religious music. At any rate it is the perfection of graceful and expressive writing. The "Domine Deus" is a long and ambitious tenor solo in D major, for which, effective though it be when well sung, we do not predict the triumph of "Cujus animam." It is melodious, but its themes are somewhat trite. The French critics have almost unanimously passed over this air, and we shall not accuse them of injustice. But they dwell long and lovingly upon the "Qui tollis," a duet in F minor for soprano and contralto. "Le 'Qui tollis,'" says M. Jouvin of the *Figaro*, "nous ouvre la monde des anges. Quelle melodie! quelle suavité!" and, addressing a votary of strict church music who is supposed to ask, "Suis-je sur terre ou dans les cieux?" he exclaims, "Vous êtes sur terre, mais dans cette contrée où Dieu plaça son Eden, et le pommier de notre mère Eve porte, non des pommes, mais des mélodies." Beneath this extrava-

gance there is, however, not a little of justice. The "Qui tollis" is a beautiful creation. Clearly the work of him who wrote "Quis est homo," it is more elevated in style and expression than that famous duet. There are few things in music more intensely earnest than its plea for mercy, and few changes more happy than that into the tonic major, which well depicts the clearing away of doubt and fear. We might say something about the "Quoniam," an elaborate bass air in A major, were it not followed and overshadowed by the "Cum sancto." Taking thought for unity, Rossini commences the latter with the short *allegro* which opens the "Gloria." This leads to the fugue (F major) already mentioned as having set Paris by the ears. We are apt to over-estimate an unexpected good, and it was natural for the French critics to exhaust their copious vocabulary of praise in this instance. Here are some of the expressions used:—"Page monumentale," "une page Michel-angelesque," "une page sublime," "vraiment colossal," "quelle fugue, grand Dieu! Depuis qu'il y a sur la terre de fugues et des fuguistes, on n'en vit jamais de pareille." These terms are but a little too strong for what is really a great and noble effort. Truly, the "maker of melodies" was a maker of melodies and something more. He here works his subject with the ease of an accomplished fuguist and with admirable effect. Moreover, he appears thoroughly in love with his task. When a dominant pedal ushers in a long *diminuendo* and as long a succession of rich and solid harmonies, the master seems drawing to an end. Not so, however; a few bars before coming back to the tonic a *crescendo* begins, and upon a full close the fugue starts again as vigorously as ever, finishing at length with a magnificent *coda*, heralded by the voices alone repeating "Gloria in excelsis."

The "Credo" (E major) shows even greater felicity of design than its predecessor. As a rule this part of a mass consists of several movements, each distinct in itself. Rossini's "Credo" is also in several movements, but each is closely associated with the rest, and the act of faith is kept well before the mind by a frequent repetition in full chorus of the word "Credo." Nothing could be better as a matter of construction or effect. As far as "Consubstantialem Patri" passages of a dignified character are given to soli and chorus, with repetitions in various keys. A short double canon on the octave follows, after which the story of the Incarnation is grandly told, the long silence at its close, broken only by fitful chords from the orchestra, being one of the master's most impressive devices. In the air for soprano, "Crucifixus" (A flat major), a profound sensation is produced by means the most legitimate, while the choral outburst (on an enharmonic change to the dominant of E major) announcing the Resurrection is admirably effective. Thence to the fugue, "Et vitam," we meet with little save repetitions. Though not equal to its predecessor, this fugue shows some excellent points. The second theme, a complete ascending diatonic scale, has all the stately gravity of early Italian church music, and well tempers the freedom of certain episodic passages. The *coda* is harmonized with considerable grandeur, and the entire fugue strengthens the impression left by its greater companion. Like the "Gloria," the "Credo" ends with a repetition of its opening words, "Credo in unum Deum." For the offertory Rossini has supplied an organ movement of extreme beauty, well suited to the instrument, and ingeniously harmonized after a scholastic fashion. The "Sanctus," coming after a brief prelude, and given to voices alone, displays all its composer's charm of manner. Especially striking is the contrast between the vigorous unison delivery of "Hosanna in excelsis" by the soli, and the smoothly flowing *pianissimo* phrases in which the chorus responds "Benedictus." The movement, though short, is likely to become a public favorite. In the "O Salutaris," an air for contralto (E major), there are two widely different subjects, the first smooth and melodious, if not specially beautiful, the second (on the words "Bella premit hostilia," &c.) declamatory, and accompanied by harmonies which pass abruptly from key to key. There is power of a certain kind in this and its contrasts are effective; nevertheless, we doubt the policy of incorporating it with the Mass. The step had not Rossini's sanction, and has brought an increase of the dramatic rather than of the religious element. In his "Agnus Dei," a contralto solo with chorus (E minor), Rossini gives himself full liberty of action. The result is charming. No music could express a more overmastering passion, and the intense feeling of the solo would be almost painful but for the unaccompanied choral phrases which now and then break in with a prayer for peace. This Mass, so full of contrasts, has none more effective than that between the agonizing "Misereere" of the former and the calm "Dona nobis" of the latter. We here recognize a stroke of genius. Working up to the *coda* by a series of bold progres-

sions, Rossini then makes a transition to the tonic major and ends with a triumphant burst of harmony.

An adequate notice of the Mass without aid from music type, is impossible, but enough has been said to convey an idea of its character. We have nothing to add save a repetition of the statement with which we set out, that, exceptions notwithstanding, the work is a masterpiece.

Bellini.

Bellini: sa Vie, ses Œuvres. Par Arthur Pougin. (Hachette & Co.)

There was not much to be told concerning Bellini as a man, beyond the facts that he was of a loving and expansive nature, one singularly clear of the bad passions and jealousies which have embittered the lives of so many artists. Although vain as a woman not deeply instructed, he was not altogether without intelligence, as his letters prove. He lived in the lap of pleasure and died of premature exhaustion—his death, in 1835, causing a sorrow only exceeded by that felt in every corner of musical Europe when that greater artist and more complete man, Mendelssohn, was prematurely taken away. These things are fairly set forth by M. Pougin with justifiable admiration, and with a reserve no less justifiable. This book, and the pamphlet by Signor Cicconetti, published at Prato some years ago, contain as much biographical matter as could probably be now collected respecting him.

M. Pougin, as we have more than once had occasion to acknowledge, is an upright and not ungracious musical critic. He has fewer predilections, not to say prejudices, less exaggeration in his praise and blame, than many of the French confraternity. He seems reasonably careful in research. His style is neither inflated nor meagrely bald. His book, in short, as a readable and succinct contribution to the library of musical literature, cannot fail to instruct readers who may have heard "Norma" and "La Sonnambula" again and again, without having troubled themselves to consider what are the elements and qualities of universal and permanent popularity which those two operas contain. In some of his judgments M. Pougin may be considered extreme. He remarks on Bellini's want of constructive resource, forgetting, it may be, that Meyerbeer, the idol of Paris (justifiably, as having been so long the mainstay of its Grand Opera), is liable to precisely the same reproach. Like Bellini, the composer of "Les Huguenots" made his greatest effects by morsels of declamation and brief melodic phrases. Yet there is no movement in Meyerbeer's operas nobler in conception or more steadily carried out than the *finale* to the first act of "La Sonnambula," than the dark scene in the Druids' sacred wood which opens the opera of "Norma," than the daybreak prelude to "I Puritani," or than the quartet, "A te, O cara," in the same opera. And if Bellini is to be accused of being childish and timid in his instrumentation, can Meyerbeer be acquitted of being *bizarre*? Either extreme implies a confession of weakness or empiricism. Bellini could be sedate and stately when treating his orchestra, as in the introduction to "Norma" aforesaid; whereas Meyerbeer could be vulgar and thin, as his mixture of piccolo, bassoon and drum in the "Pif Pa!" song in "Les Huguenots" oddly attests. The really great masters of dramatic orchestral effect—such as Gluck (whose picturesque use of his limited forces cannot be overpraised), Mozart (*vide* the inimitable Turkish color given to his "Entführung"), Spontini, Cherubini (who, with all his genius, labored under an incapacity of understanding that proportion without tediousness is an indispensable element of stage effect), and Signor Rossini,—these really great masters, it may be repeated, used the colors of the musical *palette*, if richly, without extravagance or forced singularity. That which an opposite bad practice has arrived at—Meyerbeer having led the way—we have lived to see, in the operas of Herr Wagner. Bellini and Meyerbeer were both *effect* composers (as those who write for the stage should be), but neither had that deep science (depth not excluding variety) which keeps the orchestra in its right place.

One characteristic of Bellini's genius has, we think, been overlooked by M. Pougin. It was distinctly Sicilian; akin to the genius of Meli and Patania and Gaggi, as displayed in the arts of poetry, painting and sculpture; akin to the exquisite softness and richness of the scenery. Seen after Palermo and Monreale, and the country around Partenico and Segeste, the surroundings of Naples even look less comparatively richly colored, and harsher in their contours. Something of softness must possibly accompany this profusion of lovely tints. Even the Monte Pellegrino is not stern, commanding as are its outlines. Half the way up, the plane-trees are swathed with roses and trumpet-flowers. The cy-

presses even have not the dismal green of our cemetery tree; and the skies which hang over this delicious corner of the South have a luxury of color, soft and yet bright, which distances either poet or painter's art to represent in the exquisite fullness of its harmony.

But in Bellini's music, delicious as is its tone, there cannot but be felt a *morbidzza* trenching on effeminacy. A honeyed sweetness, not always clear of languor, is imparted to it by his perpetual use of the *appoggiatura*. This characteristic will be expressly felt on comparing his *cantilenas* with those of Rossini, the vigor of which will make themselves doubly felt by the contrast. There is nothing in Bellini's operas so fresh (to name only one out of a hundred examples) as the opening scenes of "La Donna del Lago"; nothing so fearfully tragic as the last act of "Otello"; nothing so awful of the apparition scene in "Semiramide"; nothing so stirring as the martial movements in "Guillaume Tell." Then, further to illustrate the brilliant and versatile superiority of the Pesarese master, we may point to the exquisite grace and gaiety of the elder man's comedy. In this lighter vein, Bellini seems to have been entirely deficient. There is not a bar of merry music by him. Even the final *rondo* in "La Sonnambula" (his best *cabaletta*) is more intense than joyous. Yet, be the statute of limitations ever so wide, ever so stringent, there can be no doubt that Bellini's two best operas, "Norma" and "La Sonnambula," have a hold on the Italian stage which none of Rossini's tragic or sentimental musical dramas have retained. This may be because Rossini trusted too much to his music, and cared too little for his story. "La Gazza Ladra" is his only serious opera in which the interest of the principal characters is sustained. Gorgeous as is "Semiramide," the action and passion languish after the first act; whereas in "La Sonnambula" and "Norma," they rise as the drama draws to its close. So long as Italian Opera shall last, an actress will always desire to present herself as *Amina*, or as the impassioned priestess of the Druid wood.

Both characters, it may be recollected, were "created" (as our French neighbors have it) by Pasta; both have been successively sought by Malibran, by Mme. Grisi, who, however, resigned the part of *Amina* to the exquisite Persiani; and by Mlle. Lind, by Mme. Viardot, and by Miss Adelaide Kemble.

While offering disconnected notes in place of a formal review of M. Pougin's book, we cannot but rectify the character of Pasta given by him. He has overstated her natural qualities in crediting her with an extensive and beautiful voice; whereas the organ with which she wrought such marvels was obstinate, limited in compass by nature: a husky *mezzo-soprano*, extended upwards and downwards by her indomitable resolution to command a voice, and in its very best days liable to be out of tune. There is no overstating the power and the passion which animated all her "creations." And she lived in a great epoch. Herr successor, whom many persons have preferred to Pasta because of her personal beauty and the superior quality and force of her voice, Mme. Grisi, who so long "reigned over us" in England, only "created" one part for herself during her career of a quarter of a century—that of *Elvira*, in Bellini's "I Puritani." Her best inspirations, her attitudes even, were merely so many copies of the inspirations wrought by study into the most perfect presentment of Rossini's Assyrian Queen, of Donizetti's *Anna Bolena*, of Bellini's *Amina* and *Norma*, that the stage has ever seen.—*Athenæum*.

Musical Correspondence.

NEW YORK, APRIL 5.—On Saturday evening Mr. Thomas gave us his 5th and last Symphony Soirée with the assistance of the Mendelssohn Union and Mr. Otto Singer (pianist):

Festival Overture.....Volkmann.
114th Psalm, Chorus and Orchestra.....Mendelssohn.
Fantasia, Piano and Orchestra.....Singer.
(Mr. Otto Singer).
Symphonie Poem, "Prometheus".....Liszt.
6th Symphony, (Pastorale).....Beethoven.

The opening Overture is strong and full of purpose, possessing many of the marked characteristics of the advanced German school. The Mendelssohn Psalm lost much of its effect from the fact that its execution greatly lacked finish and completeness; the tenors howled and seemed unable to tone down their superabundant energies. Further, there seemed to be too much orchestra for the voices. I was glad to observe that the Choral Society staid only during the performance of the work, and then deco-

rously left the stage; usually the vocalists remain until the end of the programme, and are neither useful nor ornamental.

Mr. Singer's Fantasia pleased me greatly. Constructed in a free style and well instrumented, it impressed the audience very favorably. The opening theme and the episodic melodies introduced afterward are firm and shapely, and many passages are extremely neat and attractive. Mr. Singer—in the piano part—displayed much dexterity of finger, a firm and precise touch, and a good command of the instrument. He seemed deficient only in delicacy of sentiment and feeling.

"Prometheus" really has something like coherence and persistency of design, and the instrumentation is of course good. Liszt's weak point is always the uncouth harmonic transitions, which disfigure nearly all his symphonic works.

Mr. Thomas's efficient orchestra has never displayed its capabilities to better advantage than in the Pastoral Symphony.

The audience was a large and seriously attentive one, and I trust that Mr. Thomas has met, this season, with sufficient pecuniary encouragement to induce him in the season of 1867-70 to give us another series of these delightful entertainments. He has brought out many new works of interest and ability which, but for his untiring energy, we should probably not have heard, and he has visibly elevated the standard of musical taste among us.

Mr. T.'s 19th Sunday Concert presented this among other attractions:

Symphony, No. 1, D (1776).....Emanuel Bach.
Fantasia, Midsummer Night's Dream.....Mendelssohn.
Overture, "Rienzi".....Wagner.
Ave Maria.....(Bach). Gounod.
(Soprano, violin, piano, organ, orchestra).
Nachtgesang.....Vogt.

The soloists were Miss Josey Hoffé (soprano) and Mr. Frank Gilder (pianist). The former did not succeed very well in the exquisite *Ave Maria*, which requires a voice of far greater purity than hers; in her other solo she was more pleasing. Mr. Gilder played a Polonaise by Weber in very good style, although the performance was too mechanical. In Mason's "Silver Spring" he displayed a beautifully clean touch, together with a very even manipulation. For an encore he played Gottschalk's well worn "Banjo," which has never yet been really played by anybody but the author himself.

The Emanuel Bach Symphony is a quaint little thing, with no pause between either two of the three movements. Singularly, the Largo is in E flat, although the other movements are in D. The Fantasia on the "Midsummer Night's Dream" is too much of a hodge-podge for my taste, for I thoroughly disapprove of mixing up the Nocturne, Clown's Dance, Wedding March, Overture, &c., into one heterogeneous mass.

APRIL 12.—On Wednesday evening Miss Henrietta Markstein, who made her first appearance last November, gave a second concert in Steinway Hall. She was assisted in a very miscellaneous programme by Mr. Von Inten (pianist), Mr. Kopta (violin), Mr. Hill (tenor), and Mme. Lanari (soprano). Miss Markstein has much force and considerable mechanical dexterity, but her playing entirely lacks elegance, and that well-bred quietude of manner which is characteristic of a thorough artist; she plays with her elbows and shoulders, and her convulsive movements are anything but satisfactory to the beholder. She selected (most injudiciously) as one of her solos, Mayer's Fantasia on *Maennello*, which has several times been played by Mr. Mills. The hall was occupied by a widely scattered audience, and the pecuniary result of the concert could scarcely have been gratifying to the pianist. The assisting artists acquitted themselves creditably.

At Irving Hall on the same evening, Mlle. Filomeno, the South American pianist and violinist, de-

lighted a large audience with her excellent pianism and much less excellent violin playing. Mlle. F. has a beautiful touch, much rapidity of finger, and plays with a dash and verve which recall Gottschalk. Her performance of the "Banjo" was brilliant and effective. As a violinist she is less satisfactory, for her tone is thin and sometimes scrappy. She was assisted by artists of more or less vocal reputation, and the programme was quite an enjoyable one.

On Saturday evening we had our fifth Philharmonic Concert, with Richard Hoffman and Mme. Gazzaniga as soloists. This was the programme:

"Die Ideale," Symphonic Poem.....Liszt.
Aria, "Ah moi fils," (Prophete).....Meyerbeer.
Concerto, D minor, op. 40.....Mendelssohn.
Overture, "Faust".....Wagner.
Salve Maria.....Rizzo.
1st Symphony, in C.....Beethoven.

Liszt's "Poem" and Wagner's "Faust" constituted a pretty strong dose for one evening, although the latter has many fine and attractive points. As for the "poem" (which was cruelly placed at the commencement of the programme), it is simply and utterly absurd; had it been named "chaos" the nomenclature would have been accurate. As for Beethoven's earliest Symphony, its freshness and melodious phrases were positively charming after all the Wagner and Liszt brass.

Mme. Gazzaniga sang with that power and force for which she is distinguished; her artistic performance of the *Salve Maria* secured a decided encore.

Mr. Hoffman's performance of the always beautiful Concerto was simply delightful, his touch is so beautifully delicate, his manipulation so unerringly even and accurate, and he is so true in every detail to the intention of the composer; these excellencies combine to form a most artistic and enjoyable whole. The delighted audience insisted upon a recall, and Mr. Hoffman gracefully responded with Chopin's exquisite Nocturne in F-sharp minor. This latter was entitled "a simple, unpretending little melody" by the astute *Herald* critic in yesterday's issue. How encouragingly patronizing!

The 6th and last concert will occur on Saturday evening, May 8th. The programme will include "Manfred" with music by Schumann, (choruses and declamations—the latter by Edwin Booth—thrown in); Gluck's Overture to *Iphigenia*, and Hiller's 2d Concert Overture.

On Saturday evening Mme. Bertha Johannsen gave a very interesting Soirée Musicale at Steinway's Small Hall, assisted by Theo. Thomas, F. von Inten and others. Among the attractive features of the programme were a Rondo by Schubert, for piano and violin, and a Sonata by Raff, for the same instruments. These were admirably played by Messrs. Von Inten and Thomas. Mme. Johannsen sang several songs by Schumann and Reinecke, and also in a beautiful quintet by Schubert, for female voices.

At Mr. Thomas's 20th Sunday Concert, the last but two of this enjoyable series, some of the attractions were:

Overture to "Rosamunde".....Schubert.
Overture to "Ray Blas".....Mendelssohn.
Triumeral.....Schumann.
Ballet, "Reine de Saba".....Gounod.

Mlle. Hoffé again appeared, as also Mr. August Arnold (pianist), who played, as one of his solos, Beethoven's pianoforte Sonata in C-sharp minor, op. 27, which has been called, for some occult reason, the "Moonlight Sonata." F.

PARIS, MARCH 29.—The death of Hector Berlioz, which has occurred since my last letter, has of course been noticed in your Journal. Of his true position as a composer I cannot speak; indeed that is a question upon which Doctors disagree. His works, neglected in his own country, have their admirers in Germany. In reading the various notices of his life, which have appeared in the Parisian Journals, I have been struck by the extraordinary manner in which his claims to fame as a critic are treated, being either quietly ignored, or, at the best, merely touched upon;

and yet it is in this respect that his very name is a tower of strength, as any one who reads what he has written may well know. His works, models of fine writing, keen wit and good sense, filled with learning and penetrated by the finest critical insight, are denied to the English reader, simply because of the shameful fact that a translation would not sell for enough money to pay for the paper and ink used in writing it. The laborer is worthy of his hire [or at least of something considerably higher than he would get] and so "Les Soirées de l'Orchestre" and other books of the kind will remain untranslated until some one undertakes the work from a pure love of art and usefulness, as a lady has done in the case of Liszt's Chopin.

According to the usual custom a "concert spirituel" was given at the Conservatoire, on the evening of March 26 (Vendredi Saint). This was the programme:

Symphonic Pastorale.....Beethoven.
Inflammatus du Stabat.....Rossini.
Ouvverture de la Grotte de Fingal.....Mendelssohn.
Pater Noster.....Meyerbeer.
Air de Judas Machabée.....Handel.
Symphonie en si bémol.....Haydn.

It is customary to play at this concert either the *Eroica* or the *Pastoral* Symphony. I will not try to say how well the latter was rendered this time; however far my words might go, they would be very sure of falling short of the mark. No wonder that it is difficult to obtain admission to these concerts; and no wonder that an *abonnement* once obtained is kept religiously in the family as a kind of heir-loom.

Haydn's B-flat Symphony, with the sense of rest and content which his music always brings, was a fitting termination for such a programme; and Mendelssohn's rich and vivid tone-picture was shown in the best of lights. Mlle. Nilsson was the soloist, and in Handel's air gained for herself an encore and two recalls. In this she fully deserved the compliment, but her rendering of Rossini's *Inflammatus* was to me unsatisfactory. It was indeed the perfection of art, but the fire and passion, so necessary there, were lacking. Meyerbeer's *Pater Noster* was admirably sung by a double chorus without accompaniment.

At the 6th Popular Concert we had Beethoven's C-minor Symphony. The programme of the 7th was as follows:

Ouvverture d'Oberon.....Weber.
Fantaisie sur Otello, pour violon.....Ernst.
Exécutée par M. Vilhelmy.
Ave Maria.....Cherubini.
Chanté par Mlle. Battu. Le solo de cor anglais par M. Castagnet.
Marche funèbre de la Symphonie héroïque.....Beethoven.
L'Enfance du Christ (2e partie).....H. Berlioz.
Ouvverture. Chœur des bergers. Repos de la Sainte-Famille.
Le solo par M. Boquin.
Air pour violon.....Bach.
Exécuté par M. Vilhelmy.
Hymne.....Haydn.
Exécuté par tous les instruments à cordes.
Stabat Mater.....Rossini.
Air par M. Massy. Air par Mlle. Wertheimer. Duo par Mmes. Battu et Wertheimer. Pro peccatis par M. Bonnehée. Inflammatus par Mlle. Battu.

Rossini's "Messe" continues in favor at the Theatre Italien. Judging from one hearing, it seems to me a very beautiful and noble work, but, as an account of its prominent traits has been already published in your Journal, I will spare your readers any infliction in the way of description.

A. A. C.

Dwight's Journal of Music.

BOSTON, APRIL 24, 1869.

Music at Home.

The close of the great season, with the last Symphony Concert and the Easter Oratorios, has been followed by a short after-summer, of a very agreeable character, consisting mainly of the three Orchestral Concerts of Mr. LANG, and the four Piano Matinées of Mr. LEONHARD. Of these there yet remains for our enjoyment only

one of the latter. To the list must be added several benefit concerts, pupil concerts of the Conservatories, and hours of Organ music.

Mr. LANG's very successful experiment is over for the present. Mercantile Hall has been crowded each time, and with the best kind of audience. His programmes were as follows:

Tuesday, April 6.

Overture to "Prometheus".....Beethoven.
Symphony, No. 3, in E flat major.....Mozart.
Serenade and Allegro in B minor, for Pianoforte, with orchestral accompaniment.....Mendelssohn.
Miss Alice Dutton.
Symphony No. 4, in A major (Italian).....Mendelssohn.

Tuesday, April 13.

Symphony No. 8, in F major.....Beethoven.
Overture, "The Fair Melusina".....Mendelssohn.
Pianoforte Concerto, No. 4, in G major.....Beethoven.
Mr. Hugo Leonhard.
Overture to "The Nalads".....Sterndale Bennett.

Tuesday, April 20.

Symphony No. 6, in F major, (Pastoral).....Beethoven.
Overture to "The Hebrews".....Mendelssohn.
Violin Concerto in D major.....Beethoven.
Mr. Bernhard Listemann.
Symphony No. 7, in G major.....Haydn.

The only drawback to the full enjoyment of these orchestral performances was in the character of the hall, which neither has a musical and cheerful aspect, nor very good acoustic qualities. To all but the remotest listeners the sounds were hard and dry, the *fortissimos* more striking than inspiring; the tympani, for instance, in the storm part of the Pastoral Symphony, dealt something more like blows than sounds upon our tympanum. Doubtless it would all have sounded well in a larger room; for, saving now and then a slip of some wind instrument (which every ear is quick in such a place to challenge), the various compositions were carefully read and nicely rendered. Mr. Lang is rapidly making himself at home in his new function as Conductor, and he does wisely to take a small and modest house at first,—a picked orchestra of a few more than thirty instruments (six first violins); capable and faithful with a few, he may yet be ruler over many.

He did well, too, to choose just those standard Symphonies and Overtures which are well-known, tried favorites, and which lose comparatively little with so small an orchestra. With the exception of the "Italian" and "Pastoral" Symphonies, and the Mendelssohn "Serenade and Allegro gioioso," all the pieces had been heard in the larger Symphony Concerts this past season. Nobody could ask for better. Mr. Lang showed a clear insight into the character and structure of each work, and handled his forces as if the meanings and beauties were all palpable to his own mind, even if the medium through which he conveyed them were not always quite so quickly sympathetic as a zealous interpreter could wish. But on the whole there was comparatively little to complain of. It is time, too, to have new conductors growing up; for so unexampled is the spread of interest in classical orchestral music in this whole community, not only of Boston, but the larger towns for many miles away, that the business of conductorship must soon give full employment to as many as shall show the true ability. Division of labor comes in every sphere that widens.

The solo pieces, with orchestra, were of the best and finely executed. Mr. LEONHARD's playing of the "divine" Concerto (in G) of Beethoven brought it home to every listener more palpably and with more exquisite appreciation than ever; the piano-forte at least did not suffer from the contracted space. Mr. LISTEMANN put

his usual fire into the Violin Concerto (first movement), of which his execution was masterly; and Miss DUTTON, as a classical pianist, gains in favor by each effort.—Mr. Lang has made many thankful for this fine little after-season of symphonic life and sunshine.

MR. LEONHARD'S Matinées take, more nearly than anything else, the place held in the calendar of what may be called the inner circle of music-lovers here by the concerts of Mr. Dresel, which are so much missed during his protracted stay in Germany. Three of the four (on successive Thursday afternoons, at Chickering's Rooms) are already past; two of them before we go to press, with programmes very choice, as follows:

April 8th.

Allegro and Gavotte, from "Suite Anglaise," D min. Bach.
Adagio, A minor. Mozart.
Lieder Cyclus, "An die ferne Geliebte" Beethoven.
Sonate, F major, op. 10, No. 2. Beethoven.
Scherzo, op. 54, E major. Chopin.
"Er ist," op. 27, No. 2. Song. Franz.
"Wenn der Frühling," op. 42, No. 6. Song. Franz.
Kinderszenen, Scenes from Childhood, op. 15. Schumann.
Nocturne, op. 62, No. 1. Chopin.
Valse, E minor, posthumous. Chopin.

April 15th.

Sarabande and Burlesca, A minor. Bach.
Sonate, E minor, op. 90. Beethoven.
Polonaise, E flat minor, op. 26, No. 2. Chopin.
Maiden, by R. Franz, transcribed. Liszt.
Trio, E flat major, op. 100. Schubert.
Novelette, F major. Schumann.
Scherzino, B flat major, from op. 26. Schumann.

Mr. Leonhard was truly the interpreter in his rendering of all this variety of fine piano works; not less so in the order of their presentation, for each came fitly after and before another; bouquets arranged with tact, and each flower whole and perfect. The little pieces from the Suites of Bach, quaintly graceful, honest, hearty music, were played with evenness and clearness, and with such tender care to all the points of phrasing, light and shade, and flow of parts, as to overcome any prepossession against Bach as being merely dry and learned. It was all fresh and full of life, temperate and wholesome,—good for the listener, to make him listen sanely and with keen appreciation to what followed. And what better after Bach than Mozart (first programme)! That Adagio was a piece to stir one deeply as well as to win with beauty; it was something out of the common, even with Mozart.

After Mozart, Beethoven. And first, for greater contrast, that most deep and tender and poetic of his love songs, that cycle of successive moods of feeling in little fitful strains which, with their wonderful accompaniment, half whisper, half conceal, and so in the most expressive way suggest so much. It is a rare treat to hear the *Liederkreis* well sung and well accompanied. We know no singer for it here but Mr. KREISSMANN, who did it admirably, and Mr. Leonhard's accompaniment was as delicate and close to the music and the soul thereof as one could wish to hear. The Sonata, after it, is one of the earlier and lighter ones of Beethoven, rarely if ever before heard in public here, but full of charm. It is in the middle movement (the first, in F, is sunshine), that the stranger and deeper mood of Beethoven reveals itself. This Allegretto is a Scherzo in F minor, with a Trio in D flat major, a succession of mysterious chords, like cloud shadows stealing over the landscape; it is one of the most remarkable pages in all the thirty-one Sonatas. The Presto finale, again, is gay and careless enough for Haydn.

The second part, wholly of Chopin, Franz and Schumann, was a fine afterpiece to the three older

classics. We all know how well Chopin fares in the hands of Mr. Leonhard, and that, of all the singers, Kreissmann is the one for Robert Franz. "Er ist's!" is one of the most original and happy of his little songs, which, we think, had not before found its way into the concert room. Schumann's series of little *Kinderszenen* never seemed to us so charming, and each one so characteristic and true to its title, as they did that afternoon. They were followed with unflagging interest, and more than one was most unwillingly dismissed without a repetition.

Of the second concert the great feature was, of course, the Schubert Trio, which, often as it has been heard in that room, still grows in interest and approves itself one of the great Trios. Messrs. EICHBERG and A. SUCK played it with Mr. Leonhard, and never did it go off more gloriously. The E-minor Sonata (op. 90) of Beethoven was very admirably played. How fine the contrast between its two movements, the passionate and fitful *Vivace*, and the broad, tranquil, even flow of the Andante in E major, with its lovely variations and its exquisite returns! Liszt's transcription of the Franz song delighted everybody. Chopin and Schumann were significantly represented.

MR. A. P. PECK'S Annual Concert, April 16th, filled the Music Hall, presenting as it did a great variety of attractions, besides the concert-giver's valid title to the general good will. We were sorry to miss in the programme one interesting novelty which had been announced: the Serenade by Mozart for reed instruments, horns, &c.; but the omission was unavoidable, the musicians being held to their theatre engagements. Nor did Mr. J. F. PRUM, the new violinist, play the Mendelssohn Concerto set down for him (probably for the same reason, it requiring orchestral accompaniment). What he did play, two Fantasias, one by himself, showed him to be a master of his instrument. Miss ADELAIDE PHILLIPS, always at home in the Rossini melody, sang *Non più mesta* in her best voice and style, and a Romanza by Mattei. Miss KELLOGG was evidently ill, and though she executed *Ah non giunge* finely, there was no joy in look or voice. She also sang Mozart's "Deh vieni." A new soprano, Mrs. BROCKWAY, made her debut in a carefully elaborated, rather than an easy rendering of the florid "Come per me sereno" of Bellini. Her voice is sweet and pleasant. Miss ALICE DUTTON, whose simple, modest costume was in refreshing contrast with the prevailing fashion, played from memory, at the piano that very difficult Hungarian Rhapsody by Liszt, with which Miss Topp makes such effect; and certainly her rendering was sure and good, albeit with less strength and brilliancy.

SIG. FERRANTI is the same piece of hearty nature that he was. His *buffo* is genuine and inimitable, and his baritone voice has lost none of its richness. His very appearance gladdened the whole crowd, and his singing of the *Postiglione*, but still more of "Femine, femine!" was irresistibly funny. Signor LOTTI, with his German face and light, sweet German tenor, sang a Romanza by Verdi and a German song: "Mein Engel," tastefully, as always. The concert was opened by Mr. THAYER on the great Organ, and closed with "Zitti, zitti," by Miss Phillips (in place of Miss Kellogg), and Signors Lotti and Ferranti.

Other Concert reviews must lie over.

MUSICAL PITCH.—The agitation of this long mooted question is revived with a new energy. Especially in England, where the great Oratorio tenor, Mr. Sims Reeves, has for some months persistently refused to sing at the unnaturally high pitch which ruled in all the concerts. It is agreed on all hands that the pitch has risen about a whole tone since the time of Bach and Handel,—else where did the former find the voices for his sustained high parts? It is agreed that it is now too high for the comfort or the safety of most singing voices. It is the singers' grievance, and the complaint cannot be silenced, must be met. The causes of the continual, as it would seem, fatal, straining up are not so well agreed upon. Probably they will all finally resolve themselves into one and the same moral cause,—the same that explains the accelerated tempo of to-day,—the more feverish pulse of human life collectively, the increased craving for excitement, the striving for effect, the passion for exaggeration, for intensity in all things, the sensationalism, the eager competition, the mad

rush to the footlights, which galvanizes our world be all alive humanity, bringing all mental, moral temperance into sad disrepute. It is for effect, that he may shine, that each new Paganini screws up his strings, and singers wear their voices out in the ambition to produce startling high tones. Publics seek a sensation, rather than sincere, pure, wholesome music; to this prurient appetite singers and players minister; and the instrument makers minister in turn to them, straining the pitch up higher and higher.

But the evil has grown intolerable. Earnest efforts have been made to find the remedy. A few years since there was an Imperial Commission raised in Paris, composed of the highest musical authorities, who after long and learned discussions, taking of evidence, reports, &c., finally agreed upon a new pitch, nearly half a tone lower than that then and still prevailing, (a compromise between strict scientific requirements and the practical difficulties in the way of reform), and this pitch, by Imperial decree, was established throughout France as the "Normal Diapason." It has since been slowly, but surely, winning its way among the theatres and orchestras of Germany, though not without resistance. A Convention to consider the same subject was soon after held in England, the evidence, and argument all tending the same way, but without practical result. Now, thanks to the manly stand of Sims Reeves, the theme is agitated on almost every page of every musical paper for the last two months; nearly all agreeing that the pitch should be lowered, the question being how much, many pleading for just half a tone, as that would make it such an easy thing to alter all the Organs.

Here in Boston we have already a certain foothold gained in favor of conformity with the French pitch; the Great Organ of the Music Hall is tuned to it. What can we do to bring us fully into line with the new movement? One more step has been taken; the Normal Diapason, by a wise vote of the Committee, has just been introduced into all our public schools. But the orchestral instruments, especially the reeds, &c., cannot be lengthened out to suit the organ, without deranging their scale, altering their intervals unequally; hence a chronic difficulty of pitch in all the oratorios. To procure new instruments, properly made for the purpose, would involve a greater expense than most of the musicians feel able to incur. It is therefore proposed to have a proper set of instruments made for them, and to procure the means, it is proposed to give a Concert, vocal and orchestral, on the afternoon of Thursday, May 13, under the joint auspices of the Handel and Haydn, the Harvard Musical and the Boston Music Hall Associations. The arrangements are in the hands of a Committee of three from each body, viz.: J. B. Upham, L. B. Barnes and Theo. Stover, for the Handel and Haydn; H. W. Pickering, J. S. Dwight and B. J. Lang, for the Harvard; Eben Dale, J. P. Putnam and S. L. Thorndike, for the Music Hall. The programme will probably include the "Hymn of Praise," a good Symphony and Overture, a Serenade by Mozart for the wind instruments in question, and one or two good vocal solos.—More in our next.

NEW YORK. The third and last of the "Historical Recitals," by Mme. Raymond Ritter and Mr. S. B. Mills, took place at Steinway Hall last Saturday afternoon. The selections were wholly from the Modern German School:

- 1 Air and Variations in G major.
Beethoven. Born 1770, died 1827.
- 2 Wonne der Wehmuth. Beethoven.
- 3 Sonata appassionata, opus 57. Beethoven.
- 4 Ellen's Song (words from the "Lady of the Lake").
Gretchen am Spinnrade, (from Goethe's "Faust"). Schubert. Born 1797, died 1828.
- 5 "Des Abends," "Traumesswirren, and Ende vom Lied," from the "Fantasie-Stücke," op. 12. Schumann. Born 1810, died 1856.
- 6 Reiselied. Mendelssohn. Born 1809, died 1847.
- 7 The Warrior's Death. Song. F. L. Ritter.
- 8 Moment Musical, Opus 94, No. 1 and No. 2.
Schubert.
- 9 Elsa's Ermahnung an Ortrud, from "Lohengrin." R. Wagner.
- 10 Angiolin del biondo crin. Liszt.
- 11 Erude; C sharp minor, op. 25, No. 7. Chopin.
- 12 Schoene Wiege meiner Leiden, Song from Opus 24. Schumann.
- 13 Er ist gekommen. Franz.
- 14 Hungarian Gypsy Melodies. Tausig.

Prefixed to the above programme were some instructive remarks upon the German Lied and the Sonata, for which we regret we have not room here.—The second Recital (April 3) offered specimens of three schools, covering a wide field, as follows:

THE OLD FRENCH SCHOOL.

- 1 "Le reveil-Matin"..... Couperin. 1716.
- "La fleurie"..... " "
- "La tendre Musette"..... " "
- 2 Soyez fidèles, Air from the ballet "La Mascara"..... Lully. 1660.
- 3 Le Tambourin..... Rameau. 1731.
- La Musette..... " "
- 4 Rossignols amoureux, Air from the Opera "Hippolite and Aricie"..... Rameau. 1733.
- 5 Gigue, in E min. and in E maj. Rameau. 1731.
- 6 Une fièvre brûlante, Romance from Richard Coeur de Lion..... Grétry. 1785.
- Le Rosier, Romance..... J. J. Rousseau. 1762.

THE CLASSIC GERMAN SCHOOL.

- 7 Prelude and Fugue in D major, No. 5, from the "Well-tempered Clavier." J. S. Bach. 1722.
- 8 Es ist vollbracht, Air from the "Johannes Passion"..... J. S. Bach. 1720-30.
- Verdi prati, Air from "Alcina"..... Handel. 1735.
- 9 Prelude, Fugue and Capriccio, from the Suite in D minor..... Handel. 1720.
- 10 O del mio dolce amor, from "Paride ed Elena"..... Gluck. 1762.
- An Chloë. Song..... Mozart. 1788.
- 11 Sonate in B flat major..... Mozart. 1779.

FOLK SONGS, AND PIANO-FORTE COMPOSITIONS
FOUNDED ON THAT FORM.

Liszt's celebrated "Rhapsodies" on Hungarian and Gipsy popular melodies, or Folk songs, are among the most effective and imaginative compositions he has written, and abound with the brilliant difficulties of modern pianoforte technique.

- 12 Quando ti vedo..... Roman Serenade. Se amor mai..... Italian barcarole. Gramachree..... Irish Melody.
- 13 Nocturne in D flat, op. 27, and Mazurka, op. 6, No. 2..... Chopin.
- 14 Why dost thou Weep?... Hottentot Song. Margoton va-tà-lian..... French Dance Song. La Colasa..... Spanish Popular Song.
- 15 Rhapsodie Hongroise, No. 12..... Liszt.

1 François Couperin, born at Paris, 1668, died 1733. He was called "Le Grand," from his having been considered as the most distinguished of a musical family, that sustained its reputation for more than two centuries. He was not only a learned theorist, but also a great organist—perhaps the finest that France ever produced—while his clavichord pieces are tender and graceful in character; these were indeed studied and regarded as models by the clavierists of his day.

2 Jean Baptiste Lully was born at Florence, 1633, died 1687. He was a composer of genius, but rude and eccentric in character; this is not strange, as he rose from a very low class, to become the favorite of and Court composer to Louis Quatorze. His operas and ballets kept the stage for a hundred years after his death; and, in a certain degree, he is regarded as the founder of French tragic opera.

4 Jean Philippe Rameau, born at Dijon, 1683, died 1764, was one of the greatest dramatic composers of the eighteenth century. He was also celebrated as a didactic author; wrote treatises and dissertations on music; besides composing 36 operas, some ballets, and many harpsichord pieces. "Hippolite and Aricie" was his first opera, although written after he had attained his fiftieth year.

5 This old fashioned dance form (the gigue, or jig) was not always written for dancers; it was adapted to vocal or instrumental pieces of brisk and elegant character.

6 Grétry was born at Liege, 1751, died 1813. He brought the form of French Opera Comique to perfection; and, between 1765 and 1803, composed more than fifty operas, of which, "Richard Coeur de Lion" is the most celebrated. This simple, yet vigorous romance (*Une fièvre*) is the song sung by the troubadour Blondel, under the grating of King Richard's prison. Blondel (or Blondeaux) des Nesles was no inconsiderable musician and poet; about a score of his songs, in manuscript, exist in the French Imperial Library.

Jean Jacques Rousseau, born at Geneva, 1722, died 1782, supported himself for several years in Paris as a music teacher and copyist; and his writings on music first paved the way to his subsequent extraordinary success as an author. He wrote much for the theatre, and many romances; the above romance (*Le Rosier*) is one of the few to which he did not also write the words.

10 The Chevalier Gluck was born in the Palatinate, 1714, died 1787. He was the reformer of the opera of his time. A singular mistake has been

made by a European publishing house, in regard to the above air from "Paride ed Elena;" this has been lately reprinted, as by Stradella, and with sacred words! and Mrs. Sartoris (Adelaide Kemble, the singer), in her novel, "A Week at a French Country House," has fallen into the same error, and alludes to the air as one of Stradella's.

12 These Italian Folk songs were taken down by Carl Banck from the singing of the peasantry, about 30 years ago. The impassioned beauty of the old Irish melody, "Gramachree," has made it a favorite subject for poets; Moore, Sheridan, Robert Gilfillan, Ogle, and hosts of others, have written words to this lovely theme.

14 The Hottentot melody is unaltered from the original, and arranged by Mme. Ritter; the words are versified from a prose translation of an African cradle song.

These unique concerts have attracted attention even in Germany. In a recent number of the *Leipzig Musical Gazette*, a leading journal in European musical matters, a learned editor, Dr. Chrysander (author of the life of Handel, &c.) alludes to them in a long and flattering article, from which we extract the following:

"We have read these programmes and the remarks attached to them with real enjoyment. They display tact, insight and knowledge of the rich material employed; they are not put together without critical taste, as are those of the London recitals, and some others. We recommend their plan as an example to all our conductors and concert-givers in Germany." Dr. Chrysander then alludes to the concert recently given by Mr. F. L. Ritter, in which that gentleman's compositions were performed ("Othello Overture," "First Symphony," "Forty-sixth Psalm," "Hafis Songs," &c.), and concludes in these terms: "It appears to us that Mr. Ritter must be possessed of extraordinary talent, and that this, as well as his knowledge and happy union of diverse capabilities will assure to him a highly distinguished future career."

MUSIC AMONG THE BLIND. In a letter dated Boston, April 12, "Stella" writes to the Worcester *Palladium* as follows:

At the Perkins Institute for the Blind, the study of music is pursued as faithfully as in the best music schools of the land. Not that all who leave its classes are proficient. Many are satisfied with a certain skill in performance, but a large number are studying the best works, and carrying on their advanced studies with the true artist's zeal. The institution is favored in having for its instructor in music a man so gifted and earnest as Mr. Campbell, who, although blind himself, has in an unusual degree the power of inspiring his pupils with not a little of his own devotedness to art. With his musical gifts he combines so much practical sense and enterprise, that he is likely to succeed in his determination to establish a *Conservatory of Music for the Blind*, one that shall bring them from all other States and institutions of a similar character!

Naturally enough this plan seems to approach fulfillment now that the Asylum—at South Boston—is likely to undergo some important changes. It is proposed to divide the pupils into families; erect suitable boarding houses for them near by, and convert the present building into an Institute, educational and industrial. A portion of the funds for the purpose are to be raised by the efforts of the pupils themselves; and, for this reason, some of the music classes are giving concerts in the principal towns of the States. Mr. Campbell has arranged a popular programme of vocal and instrumental music, interspersed with reading and recitations by the Blind. The sensation of these concerts is the band, to which a few young lady performers have lately been added.

We wish that Mr. Campbell could be induced to give in Worcester one of his choice chamber concerts, in order to show how well his pupils interpret the music of Beethoven, Mendelssohn, Chopin and Schumann. We think their performances would occasion the utmost surprise, especially when it is remembered that every note of music must be committed to memory before performance is possible. We heard one of his pupils play, the other evening, the *Andante* from Beethoven's Fifth Symphony. It was something never to be forgotten! Wholly rapt in the music, the young man seemed stirred by the spirit of the master whose sublime harmonies he interpreted so well; and, in the gathering darkness of twilight—which was yet day to him, the music seemed to come from another world, as he played with all that sentiment and expression which comes in drawing from the treasures of Memory.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The Passing Bell. Sacred Song. 2. F to e. Claribel. 30
A very pretty and pathetic story of the last hours of a dying child.
- The Shepherd's lay. 3. D to e. Mendelssohn. 30
A charming serenade.
- The News-boy. Song and Chorus. 2. C to f. Boardman. 35
Quite a taking subject, and has a good chorus.
- Eucree. Song and Chorus. Coote. 35
The words are by E. Webb, who also wrote "Tommy Dodd," and "Beautiful Bells." A genial, pleasant song, with a fine melody.
- Bow down thine ear. Quartet. 3. Ab to e. Behrens. 40
A fine opening anthem or quartet for choirs.
- The Lonely Hearth. 2. G to e. Fernald. 30
A touching little ballad, with sweet music.
- List to the music of my Song. 6. Ab to d. Adam. 40
A splendid concert bravura song. With a high soprano voice it is very effective.
- Love, the Pilgrim. 3. F to g. Blumenthal. 30
Very pleasingly written, and has an excellent "moral."
- On a Velocipede. Yeazie. 35
When a song is on a velocipede, it is sure to go. Very amusing.
- May Song. (Mayenlied). 3. G to f. Mendelssohn. 25
A beautiful tribute to the flower season.
- Another May Song. (Anderes Mayenlied). 4. G minor to g. Mendelssohn. 40
Quite another thing from the preceding; a sort of "witches' song," describing a visit to the Brockenberg. Wild and strange music.
- Retrospection. Romance. 4. G minor to g. Mendelssohn. 25
Quite pensive in character. Like the others, shows the hand of the great master in its composition.
- Good Morning. (Guten Morgen!) 3. F to f. Abt. 30
A cheerful musical "good morning" to the flowers.

Instrumental.

- Beautiful Bells. Trans. 4. Ab. Russell. 50
A very pleasing arrangement of a popular air.
- Souvenir des Varieties. Waltz. 3. W. Knight. 60
Contains quite a number of popular airs, and is well calculated to please both dancers and lovers of music.
- Notturno for Piano. 5. Db. Silas. 75
Perhaps a little fuller and richer in harmony than the average of notturnos. Good melody.
- Genevieve Quadrille. 4 hds. 3. Strauss. 75
Contains some of the best airs of the opera. Brilliant.
- Fairy Chorus. For beginners. Ingraham. 30
Fairy Pearl Schottisch. 2. G. 30
Fairies' Chain Polka. 2. C. 30
Children should not complain of being made to practice, when such pleasing melodies are made ready for them.
- Castagnette Waltz. 3. C. Coote. 60
Very pretty.
- Barbe-bleue Quadrille. 4 hds. 3. Strauss. 75
A brilliant collection of favorite airs.
- Invitation au Galop. 4. Eb. Bendel. 75
A very graceful melody, and will probably please those who admire Weber's "Invitation."

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff an *italic* letter the highest note, if above the staff.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

